

HIAWATHA'S CHILDHOOD

OPERETTA
BESSIE M. WHITELEY.



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HIAWATHA'S CHILDHOOD

OPERETTA IN ONE ACT
FOR UNCHANGED VOICES

TEXT BY HENRY WADSWORTH LONGFELLOW

MUSIC BY BESSIE M^Y WHITELEY



*Awarded the Prize by "The National Federation
of Music Clubs' Competition," closing September 1,
1912, in the Operetta Class (Unchanged Voices)*

100
Price 75 Cents

C. C. BIRCHARD & COMPANY
BOSTON

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CHARACTERS

HIAWATHA. (As a young child in Scenes I and II, and as a youth in Scene III.) Represented by a young child and a youth.

NOKOMIS. Represented by a girl dressed as an Indian woman.

MUDJEKEEWIS. (*West-Wind.*) Represented by a youth.

IAGOO. (*The Boaster.*) Represented by a youth of size or a young man.

FIRST INDIAN YOUTH

SECOND INDIAN YOUTH } Youths

THIRD INDIAN YOUTH

FIRST INDIAN MAIDEN

SECOND INDIAN MAIDEN } Girls

THIRD INDIAN MAIDEN

Indian Youths, Warriors, Maidens, Women, Wind-Spirits, Phantoms, Fire-flies, etc.

SCENE I

A forest by a lake; an Indian wigwam in foreground.

SCENE II

Further in the forest.

SCENE III

Same as Scene I.

(*The Operetta may be given with one scene only.*)

REQUIREMENTS FOR PERFORMANCE

Purchase of at least 8 copies of the piano-vocal score and a sufficient number of chorus parts for remaining participants — at least one for each two in the chorus. Royalty Fee \$5.00 each performance if admission is charged. For any subsequent performance, where scores and chorus parts are used again, Royalty Fee \$10.00 if admission is charged, \$5.00 if no admission is charged.

The names of the author and composer must appear on the program and in all publicity matter before and after performance.

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Orchestration Rental: \$7.50 one month; 35¢ each duplicate parts; 50¢ each separate parts.

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MOTIVES

The music is based on the following motives, derived from Indian melodies.

“GAME SONG” Indians of Vancouver’s Island

 Used in No's 1, 14, 18 a, c, & d.

“LOVE CALL” Omaha Indians

 Used in No. 1, (last movement) and No. 6.

A characteristic phrase from the original, a “Love Call” played on the native *flageolet*.

“REST SONG” Omaha Indians

 etc.
Used in No's 2, 7, 18 b.

The melody line as in the original, the five measure groups devised by the composer.

“LOVE SONG” Omaha Indians

 Used in No. 4.

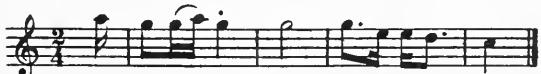
The melody line as in the original, the rhythm devised by the composer.

“DANCE SONG” Omaha Indians

 Used in No. 10.

The germ of the “Dance Song”, in the original of which there is more rhythmic than melodic development.

“SONG OF THE SPIRIT” Omaha Indians

 Used in No. 11.

Derived melodically from the original, but condensed rhythmically.

“OLD MAN’S LOVE SONG” Omaha Indians

 etc.
Used in No. 16.

The repetition of the first two measures in the 5th below, is an interesting feature of this melody.

The publishers are indebted to Miss Alice C. Fletcher for permission to use the above motives from “Indian Story and Song from North America”

HIAWATHA'S CHILDHOOD

Text selected from "Hiawatha" by
HENRY WADSWORTH LONGFELLOW

Music by
BESSIE M. WHITELEY

Scene 1

A forest by a lake; a wigwam in the foreground, flap closed. A few men and women seated about on the ground.

Nº 1. Introduction: Chorus and Dance of Indian Warriors

Music based upon a "Game Song" of the Indians of Vancouver's island.

Allegro vivace (Strongly mark the peculiar rhythm.)

The musical score consists of four staves of music. The first two staves are in treble clef, G major, and common time. The third and fourth staves are in bass clef, G major, and common time. The first staff begins with a dynamic of *f*. The second staff starts with *p*. The third staff starts with *p*. The fourth staff starts with *p*. The vocal parts sing "Ki - yi - yi - yi, Ki - yi - yi!" in a rhythmic pattern of eighth and sixteenth notes. The piano accompaniment features a steady bass line and chords. Various dynamics and performance instructions are included, such as *cresc.*, *molto*, *cresc.*, *e*, *sf*, *L.H.*, *sf*, *marcatiss.*, *ped.*, *ped.*, ***, and *ped.* The vocal parts also give instructions: "(Enter Indian warriors who give yells and dance vigorously a war dance.)".

The publishers are indebted to Messrs. Houghton, Mifflin Company for permission to incorporate excerpts from Longfellow's "Hiawatha!"

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(Continued dancing of Indian warriors.)

Musical score for the continued dancing of Indian warriors. The score consists of two staves: treble and bass. The key signature is one sharp (F#). The music features eighth-note patterns with fermatas and dynamic markings like 'ff' and 'ff'. The bass staff includes several bass clef changes. The score ends with a repeat sign and a double bar line.

Continuation of the musical score for Indian warriors. The score consists of two staves: treble and bass. The key signature remains one sharp (F#). The music continues with eighth-note patterns and fermatas. The bass staff shows more bass clef changes. The score ends with a repeat sign and a double bar line.

(The dancing gradually subsides.)

Musical score showing the gradual subsidence of the dancing. The score consists of two staves: treble and bass. The key signature changes to two sharps (G). The music features eighth-note patterns with fermatas and dynamic markings like 'sf' and 'decresc.'. The bass staff includes bass clef changes. The score ends with a repeat sign and a double bar line.

They are seen to wash their hands in the lake, they throw away their arrows, to make peace-pipes which they

Musical score depicting the actions of the Indians after their dance. The score consists of two staves: treble and bass. The key signature changes to three sharps (D). The music features eighth-note patterns with fermatas and dynamic markings like 'p' and 'rit.'. The bass staff includes bass clef changes. The score ends with a repeat sign and a double bar line.

(Enter MUDJEKEEWISS (West-Wind) attended by WIND-SPIRITS.)

Musical score for the entrance of Mudjekeewiss and the Wind Spirits. The score consists of two staves: treble and bass. The key signature changes to three sharps (D). The music features eighth-note patterns with dynamic markings like 'pp', 'rit.', 'p', 'molto accel.', and 'rit.'. The bass staff includes bass clef changes. The score ends with a repeat sign and a double bar line.

Hiawatha

Allegretto

(MUDJEKEEWIS raises the flap)

of the wigwam disclosing NOKOMIS nursing the little HIAWATHA.)

(All group for Chorus.)

a tempo

molto decresc.

Nº 2. Chorus: "By the shores of Gitche Gumee"

Soprano I-II, Alto

Music based upon Omaha Indian "Rest Song"

* Andante moderato

(Preserve the five-measure rhythm throughout.)

* At this tempo, consider each measure one beat.

Hiawatha

Andante moderato e espressivo

Soprano I-II

mf

1. By the shores of Git - che Gu - mee, By the
2. By the shin - ing Big - Sea - Wa - ter, Rose the

Alto

mf

1. By the shores of Git - che Gu - mee, By the
2. By the shin - ing Big - Sea - Wa - ter, Rose the

legato

Rd. * *Rd.* * etc.

shin - ing Big - Sea - Wa - ter, Stood the wig - wam
black and gloom - y pine trees. Rose the firs with

shin - ing Big - Sea - Wa - ter, Stood the wig - wam
black and gloom - y pine trees. Rose the firs with

Rd. * *Rd.* *

1. Stood the wig - wam,
2. Rose the firs, *Rd.* * *Rd.* *
1. Daugh - ter
2. Bright be -

of cones No - ko - mis, Daugh - ter of the Moon, No -
up on them; Bright be - fore it beat, the

of cones No - ko - mis, Daugh - ter of the Moon, No -
up on them; Bright be - fore it beat, the

Rd. * *Rd.* *

of the moon.
fore - it.

ko - mis. Dark be - hind it rose the for - est,
wa - ter. Beat the clear and sun - ny wa - ter;
ko - mis. Dark be - hind it rose the for - est,
wa - ter. Beat the clear and sun - ny wa - ter;

Rose the black and gloom - y pine trees.
Beat the shin - ing Big - Sea - Wa - ter.

Rose the black and gloom - y pine trees.
Beat the shin - ing Big - Sea - Wa - ter.

dim. e più tranquillo

They gather into groups to the right and left.

NOKCMIS comes from the wigwam, bearing an Indian cradle. She places in it the little HIAWATHA.

Nº 3. Recitation

(Spoken by a little Indian maiden)

"There the wrinkled old Nokomis
Nursed the little Hiawatha,
Rocked him in his linden cradle,
Bedded soft in moss and rushes,

Safely bound with reindeer sinews;
Stilled his fretful wail by saying,
"Hush! the Naked Bear will hear thee!"
Lulled him into slumber, singing.

Nº 4. Solo: "Ewa-Yea" (NOKOMIS)

Motive for music suggested by an Omaha Indian "Love Song"

Molto moderato

*p*legato

molto tranquillo e espressivo

mp

1. E - wa - yea! My lit - tle owl - et!
2. E - wa - yea! My lit - tle owl - et!

E - wa - yea! E - wa - yea!
E - wa - yea! E - wa - yea!

Who is this, that
Hush! the Nak - ed

poco rit.

a tempo

lights the wig-wam? With his great eyes lights the wig-wam?
Bear will hear thee! E - wa - yea! E - wa - yea!

My
My

poco rit.

a tempo

Re. *

Re. *

lit - tle owl - et, E - wa - yea! E - wa - yea! E - wa - yea! My
lit - tle owl - et, E - wa - yea! My

dim.

Re. *

*

Re. *

*

Re. *

*

Re. *

*

lit - tle owl - et! Who is this, that lights the wig-wam?
lit - tle owl - et! Hush! the Nak - ed Bear will hear thee!

E - wa -
E - wa -

Re. *

molto rit.

1

2

yea!
yea!

E - wa - yea! E - wa - yea!
E - wa - yea! E - wa -

- - - yea!

molto rit.

Re. *

*

NOKOMIS at the end of the song stoops over the cradle of the sleeping *HIAWATHA*. All the others retire from the stage except three Indian youths who speak the following:

Hiawatha

Nº 5. Recitation

FIRST INDIAN YOUTH:

"Many things Nokomis taught him
Of the stars that shine in heaven;
Showed him Ishkoo-dah, the comet.
Ishkoo-dah, with fiery tresses:"

SECOND INDIAN YOUTH:

"Showed the Death-Dance of the spirits,
Warriors with their plumes and war-clubs,
Flaring far away to northward
In the frosty nights of Winter:"

THIRD INDIAN YOUTH:

"Showed the broad white road in heaven,
Pathway of the ghosts, the shadows,
Running straight across the heavens,
Crowded with the ghosts, the shadows."

During the recitation of the preceding, the stage is darkened.

Enter MUDJEKEEWIS (West Wind) and WIND SPIRITS and PHANTOMS.

The three Indian youths retire in fright.

Nº 6. Wind Song and Phantom Dance

West Wind motive from Omaha Indian "Love Call."

Capricioso

8: rit.

20: * * accel. rit.

a tempo molto accel. e cresc. L.H.

Wind Song

Musical score for Allegretto WIND SPIRITS. The score consists of two staves. The top staff is in treble clef, 3/8 time, and features eighth-note patterns with grace notes and slurs. The bottom staff is in bass clef, 3/8 time, and features eighth-note patterns with grace notes and slurs. The tempo is indicated as Allegretto and the dynamic as *pp* leggierissimo.

Phantom Dance

Musical score for piano, showing four staves of music. The score includes dynamic markings such as *mf*, *a tempo e non legato*, *pp*, *mf legato*, *pp*, *s*, and *leggierissimo pp*. Performance instructions like "Ped." and asterisks (*) are also present. The score concludes with the text "(Phantoms disperse)".

Wind-Song

Allegro (*WIND SPIRITS*)

leggiero

cresc.

dec.

molto decresc.

*

mf

molto cresc.

cresc.

molto cresc.

3

3

oo — oo — oo — oo — oo —

oo — oo —

accel.

Pd.

*

(PHANTOMS and WIND SPIRITS disappear as the stage is gradually lighted.)

pp a tempo

pp

Pd.

*

Pd.

8.....

(Reenter Indian men, women and youths.)

(Lighted stage.)

a tempo

attacca

ad lib.

15

ppp

Pd.

PANTOMIME:- The crowd looks about curiously. They pick up a fan of feathers, an antique war club, a moccasin, a head-dress etc., representing surprise by gesture. They take notice of NOKOMIS and HIAWATHA by the wigwam, unharmed: and finally group for the following chorus:

Hiawatha

Nº 7. Chorus: "At the door on Summer evenings"

Unison Chorus

Motive of music from Omaha "Rest Song" as in Nº 2

* Andante moderato

(Preserve the five measure rhythm.)

lit - tle Hi - a - wa - tha; Heard the whis - p'ring
lap - ping of the wa - ters. "Mi - ne - wa - wa!"

* Consider each measure as a single beat

Hiawatha

of the pine - trees, Heard the lap - ping of the
 said the pine - trees, "Mud - way - aush - ka!" said the

20.

wa - - -ters. Sounds of mu - sic, words of won -
 wa - - -ters. Sounds of mu - sic, words of won -

*

1

der; Sounds of mu - sic, words of won - der.
 der; Sounds of mu - sic, words of won - der.

20.

"2

molto rit. rit. *a poco* *ppp*

Ped. * Ped. CURTAIN.

Scene 2

A wooded scene. Stage semi-dark. Night scene. (Hiawatha and others present.)

Nº 8. Dance of the Fire-flies

INTRODUCTION

Moderato

Musical score for the Introduction section. The score consists of two staves. The top staff is in common time (indicated by '2') and the bottom staff is in common time (indicated by '4'). The key signature changes from one flat to one sharp. Dynamics include 'pp' (pianissimo), 'accel.', and 'e cresc.'. Performance instructions include 'leggiero' and 'rit.'.

8.....

(Enter FIRE-FLIES and arrange for Dance.)

rit.

a tempo

pp accel. e

sf *led.*

*

cresc.

rit.

a tempo

attacca

sf *led.*

*

DANCE

Allegretto

mp leggierissimo

Musical score for the Dance section, first part. The score consists of two staves. The top staff is in common time (indicated by '2') and the bottom staff is in common time (indicated by '4'). The key signature changes from one flat to one sharp. Dynamics include 'mp' (mezzo-pianissimo) and 'leggierissimo'.

P. *led.* *led.* *led.* etc.

8.

1

2

meno mosso

Ped. *

a tempo

p

The FIRE-FLIES vanish

molto decresc.

8.

Nº 9. Recitation

(by an Indian Maiden)
 "Saw the fire-fly, Wah-wah-taysee,
 Flitting through the dusk of evening,
 With the twinkle of its candle

Lighting up the brakes and bushes,
 And he sang the song of children,
 Sang the song *Nokomis* taught him:"

Nº 10. Solo: "Wah-wah-taysee" (HIAWATHA)

(Motive for music of "Wah-wah-taysee" suggested by Omaha Indian "Dance Song")

Moderato

Musical score for 'Wah-wah-taysee' solo, first section. The score consists of two staves. The top staff is treble clef, 2/4 time, key signature one flat. The bottom staff is bass clef, 2/4 time, key signature one flat. The tempo is 'Moderato'. The instruction '(Preserve the peculiar rhythm)' is written above the top staff. The first measure shows a rest followed by a dotted half note. The second measure starts with a dotted quarter note followed by eighth notes. The third measure starts with a dotted quarter note followed by eighth notes. The fourth measure starts with a dotted quarter note followed by eighth notes. The fifth measure starts with a dotted quarter note followed by eighth notes.

semplice

Musical score for 'Wah-wah-taysee' solo, second section. The score consists of two staves. The top staff is treble clef, 2/4 time, key signature one flat. The bottom staff is bass clef, 2/4 time, key signature one flat. The tempo is 'semplice'. The lyrics are: 1. "Wah-wah-tay-see, Wah-wah-tay-see, lit-tle fire-fly, lit-tle fire-fly," 2. "Wah-wah-tay-see, Wah-wah-tay-see, lit-tle fire-fly, lit-tle fire-fly,". The score includes a melodic line with eighth and sixteenth notes, and harmonic support from the bass staff.

Wah-wah-tay-see, Wah-wah-tay-see, Lit-tle flit-ting white-fire in-sect,
 Wah-wah-tay-see, Wah-wah-tay-see, Lit-tle dancing white-fire creature,

Musical score for 'Wah-wah-taysee' solo, third section. The score consists of two staves. The top staff is treble clef, 2/4 time, key signature one flat. The bottom staff is bass clef, 2/4 time, key signature one flat. The score includes a melodic line with eighth and sixteenth notes, and harmonic support from the bass staff.

During the singing by the chorus in the following, NOKOMIS and HIAWATHA wander about, the former, evidently pointing out various natural wonders.

The replies of NOKOMIS are spoken after each division of the chorus singing.

Hiawatha

N^o 11. Chorus: "Saw the Moon" "Saw the Rainbow" "When he heard the owls"

(Semi-Chorus in Unison)

Alternating with spoken words

Motive for music from Omaha Indian "Song of the Spirit"

Tranquillo

The musical score consists of six staves of music. The top staff is for the piano, followed by two staves for the vocal part, then three staves for the piano. The vocal parts are in unison. The vocal parts begin with a piano introduction.

Vocal Part 1 (Top):

- First section: "Saw the moon rise from the wa - - ter,"
- Second section: "Rip - pling, rip - pling, round - ing from the wa - - ter,"
- Third section: "Saw the flecks and shad - ows on it,"
- Fourth section: "Saw the

Vocal Part 2 (Bottom):

- First section: "Saw the moon rise from the wa - - ter,"
- Second section: "Rip - pling, rip - pling, round - ing from the wa - - ter,"
- Third section: "Saw the flecks and shad - ows on it,"
- Fourth section: "Saw the

Piano Part:

- Introduction: piano chords.
- First section: piano accompaniment with eighth-note patterns.
- Second section: piano accompaniment with eighth-note patterns.
- Third section: piano accompaniment with eighth-note patterns.
- Fourth section: piano accompaniment with eighth-note patterns.

Performance Instructions:

- "Tranquillo" (indicated above the first staff).
- "p" (piano dynamic).
- "rit." (ritardando) over the vocal line.
- "* (rehearsal marks).
- "Ad." (adagio) over the piano line.
- "Hiawatha" (text at the bottom left).

piu. agitato

flecks and shad-ows on it,
Whispered "What is that?"

"What is that, No-ko - mis?"

Spoken by NOKOMIS:

"Once a warrior, very angry,
Seized his grandmother, and threw her
Up into the sky at midnight ;" | Right against the moon he threw her;
'Tis her body that you see there."

tranquillo

Oh! No - ko - mis!

2. Saw the rain - bow in the heav -

en, Saw the rain-bow in the heav'n, the heav - - -

Ad. *

en, Saw the rain-bow in the heav-en,

In the East-ern sky, the rain-bow, *pianissimo agitato*

Whispered "What is

that? What is that, No-ko - mis??

rit.

Spoken by NOKOMIS

"Tis the heaven of flowers you see there; | When on earth they fade and perish,
All the wild-flowers of the forest, | Blossom in the heaven above us."
All the lilies of the prairie,

Hiawatha

Semi-Chorus

Ah! No - ko - mis!

*tranquillo**cresc.**Ad.*

*

*poco agitato**mf*

(mysterious)

3. When he heard the owls— at mid - night,

Hoot-ing, laugh-ing in the for -

Ad.

*

più agitato

est, "What is that?" he cried in ter - ror "What is
 that?" he said, "No - ko - mis!"

What is that No - ko - mis?"

Spoken Words by Nokomis
 "That is but the owl and owlet,
 Talking in their native language
 Talking, scolding at each other."

mf

semprē tranquillo L.H.

Semi Chorus

Oh! No - ko - mis!

rit.

attacca

Hiawatha

Nº 12. Chorus. "Then the little Hiawatha"

(Full Chorus in three parts)

Moderato con spirito

Soprano I-II

1. Then the lit - tle Hi - a - wa - tha
2. Of all beasts he learned their language,

Alto

Moderato con spirito

Learned of ev - 'ry bird its lan-guage, Learned their names and all their se - crets,
Learned their names and all their se - crets, How the beav - ers built their lodg-es,

Learned of ev - 'ry bird its lan-guage, Learned their names and all their se - crets,
Learned their names and all their se - crets, How the beav - ers built their lodg-es,

Learned their names and all their se - crets, How they built their nests in sum-mer,
Where the squir-rels hid their a - corns, How the rein - deer ran so swift-ly,

Learned their names and all their se - crets, How they built their nests,
Where the squir-rels hid their a - corns, How they ran so swift-ly,

Where____ they hid them-selves,
Why____ so tim - id,

1-2. Talked with

Where____ they hid them-selves,
Why____ so tim - id,

1-2. Talked with them when-e'er he met them,

marcato

Where they hid them-selves in win-ter, { 1-2. Talked with them, with them,
Why the rab - bit was so tim-id,

them where-e'er he met them,

dim.

Talked with them when - e'er he met them, Talked with

Talked with them, Talked with

dim.

Called them "Hi - a - wa-tha's Chick-en."

Called them "Hi - a - wa-tha's Broth-ers."

them. "Hi - a - wa - tha's," Hi - a -

them. "Hi - a - wa - tha's," Called them "Hi - a -

Called them "Hi - a -

Called them "Hi - a -

sempre con spirito "Hi - a - wa - tha's,"

Called them "Hi - a - wa-tha's Chicken."

Called them "Hi - a - wa-tha's Brothers."

wa - tha, "Hi - a - wa - tha's," Hi - a - wa - tha!

cresc.

wa-tha's Chick-en's," "Hi - a - wa - tha's," the lit-tle Hi - a - wa - tha!

Hiawatha

CURTAIN.

ad.

* *

Scene 3

(Place.— As in Scene I. Upon the stage are Hiawatha as a youth, Nokomis, Iagoo, Indian men, women, youths, etc. Iagoo is seen making arrows.)

Nº 13. Recitation

FIRST INDIAN YOUTH

Then Iago, the great boaster,
He the marvelous story-teller,
He the traveller and the talker,
He the friend of old Nokomis,
Made a bow for Hiawatha.

SECOND INDIAN YOUTH

From a branch of ash he made it,
From an oak-bough made the arrows.
Tipped with flint, and winged with feathers,
And the cord he made of deer-skin,
Then he said to Hiawatha

Nº 14. Solo: "Go, my Son!" (IAGO)

Motive of music based upon "Game Song" of the Indians of Vancouver's Island

Allegro e vigoroso

Begin music with last line of recitation

f (Preserve the peculiar rhythm)

"Go, my son, in - to the for-est, Where the red deer herd to-gether,

Kill for us a fa-mous roe-buck, Kill for
 Ped. *

us a deer with ant - lers!"
 Ped. * Ped.

"Go, my son, in - to the for - est, Where the reddeer herd to-geth-er,
 Ped. *

Go, my son, Go! Kill for us a fa - mous roe-buck,
 Ped. * Ped.

Kill for us a deer with ant-lers! Go, my son, in - to the for -
 Ped. *

Hiawatha

est." "Go, my Son, in - to the for - est,
 Red. *

Where the red deer herd to - geth - er."

IAGO gives to HIAWATHA the bow and arrows and leads him off, pointing to the forest in the back-ground
 attacca
 cresc.
 f

The others watch his departure, giving him (by pantomime) an encouragement for his undertaking.
 The semi-chorus, in contemplation sings the following:

Nº 15. "All alone walked Hiawatha"
 Semi Chorus in Unison

Andante (*Quasi recitativo*)

legato
 Forth in - to the for-est straightway All a-lone walked
 a piacere p a tempo
 Red. *

Hiawatha

Hi - a - wa - tha, All a - lone walked Hi - a - wa - tha,

Proud-ly, with his bow and ar - rows; Proud-ly, with his

bow_ and ar - - rows; All a - -

lone, All a - lone walked Hi - a - wa - tha

Nº 16. Chorus: "And the birds sang round him"

Full Chorus in Unison with Flute and Violin Obbligato

Motive of music from "Old Man's Love Song" of the Omaha Indians

Moderato

Flute

Violin

Chorus

Quasi recitativo espressivo ed tranquillo.

1. And the
2. Sprang the
3. And the

Moderato
tranquillo, con grazioso, sempre legato

¶. ¶. * ¶. ¶. * ¶.

birds sang round, him o'er him, birds sang
squir - rel, Ad - ji - dau - mo, Ad - ji -
rab - bit from his path - way, from his

o'er him, Sang the robin, the o - pee - chee,
 dau - mo, Up the oak - tree, close be - side him,
 path - way, Leaped a - side, and at a dis - tance,

* * *

Sang the blue - bird, the o - wais-sa, And the birds sang
 In and out a - mong the bran-ches, Laughed, and said be -
 Sat e - rect up - on his haunches, Say - ing to the

* * *

round him,
tween his laugh-ing,
lit - tle hunt - er,

birds sang o'er him,
close be - side him,
to the hunt - er,

Reed. * *Reed.* *

"Do not shoot us,
"Do not shoot me,
"Do not shoot me,

Do not
Do not
Do not
Do not

Reed. *Reed.* *Reed.*

shoot us, Hi - - - a - wa - - tha!"
 shoot me, Hi - - - a - wa - - tha!"
 shoot me, Hi - - - a - wa - - tha!"

Do not shoot us, Hi - a - wa - tha!"
 Do not shoot me, Hi - a - wa - tha!"
 Do not shoot me, Hi - a - wa - tha!"

3

tha!"

decresc.

molto dim. e rit.

rit. e dim.

Notes marked o in harmonics

Hiawatha

N^o 17. Recitation*FIRST INDIAN MAIDEN:*

But he heeded not, nor heard them,
 For his thoughts were with the red deer;
 On their tracks his eyes were fastened,
 Leading downward to the river,
 To the ford across the river,
 And as one in slumber walked he.

SECOND INDIAN MAIDEN:

Hidden in the alder-bushes,
 There he waited till the deer came,
 Till he saw two antlers lifted,
 Saw two eyes look from the thicket,
 Saw two nostrils point to windward,
 And a deer came down the pathway
 Flecked with leafy light and shadow.

THIRD INDIAN MAIDEN:

And his heart within him fluttered,
 Trembled like the leaves above him,
 Like the birch-leaf palpitated,
 As the deer came down the pathway.

N^o 18. Finale: (A) "Then upon one knee"

(Chorus in Unison)

Motive of music based upon Indian "Game Song" (Vancouver's Island)

Allegro con vivo

(Preserve the peculiar rhythm.)

Then, up -

*Duo. ** *Duo. **

on one knee up-ri-sing, Hi - a-wa-tha aimed an ar-row;

*Duo. **

mf

Scarce a twig moved with his motion, Scarce a leaf was stirred or

rus - tled,

But the wa - ry roe-buck start-ed,

Stamped with all his hoofs to-gether.

List-ened with one

rit.

a tempo

foot up-lift-ed, List-ened; Leaped as if to meet the ar - row!

rit.

a tempo cresc. sf

Ah! the sing-ing, fa-tal ar-row,
Like a wasp it buzzed and stung him!

s.f. *ff.* *cresc.* *sf.* *molto dim.* *attaca*

Finale (B) "Dead he lay there in the forest"

Semi Chorus in Three Parts

Preserve the five measure rhythm
Andante moderato e espressivo

Soprano *pp*. *Hum.*
Alto *p*.
Soprano *Hum.* *Hum.*

Dead he lay there in the for - est, By the

Andante moderato

Hum.

ford a - cross the riv - er; Beat his tim - id heart no

* Consider each measure as one beat
Hiawatha

Hum.

long - er, Beat his tim - id heart no long - er,

Hum.

Dead he lay there in the for - est,

Hum.

By the ford a - cross the riv - - er.

attacca

decresc

This musical score consists of three staves of music in common time, key signature of one sharp, and treble clef. The first staff features a soprano vocal line with dynamic markings like 'decresc' and 'attacca'. The second staff contains a basso continuo line with sustained notes and bass clef. The third staff is for piano, indicated by a treble clef and a bass clef. The lyrics are integrated into the musical lines, with 'Hum.' appearing at the beginning of several lines. The vocal line follows a melodic path with various note values and rests, while the basso continuo and piano provide harmonic support.

Finale (c) "But the heart of Hiawatha"

Chorus in Unison

*Motive for music of (c) and (d) based upon "Game Song" of the Indians of Vancouver's Island.**Enter HIAWATHA bearing the deer, and exultantly***Allegro con spirto****f***(Preserve the peculiar rhythm)*

But the

2ed. * *2ed.* *

heart of Hi - a - wa - tha, — Throbbed and shout-ed, shout-ed and ex-

2ed. * *2ed.* *

ult - ed! Throbbed and shouted and ex-ult-ed! As he bore the

marcato *cresc.* *sf*

2ed. * *2ed.*

red-deer home - ward. *attacca*

* *2ed.* *b2d.* *2ed.* *b2d.*

Full Chorus in Three Parts

ko-mis, Made a cloak for Hi - a - wa - tha,
 red-deer's hide, a cloak for Hi - a - wa - tha,
 red-deer's hide, a cloak for Hi - a - wa - tha,
(D.) *

From the red-deer's flesh, No-ko-mis Made a
 Made a cloak for Hi-a-wa-tha, Made a
 Made a

ban-quet to his hon - or,
 ban-quet to his hon - or, Mad a ban-quet
 ban-quet to his hon - or,

All the vil-lage came and feast-ed,

to his hon-or,

All the vil-lage came and feast-ed,

Rédo.

Rédo.

*

All the guests praised Hi - a - wa - tha,

All the guests praised Hi - a - wa - tha,

cresc.

Rédo.

Rédo.

* *Rédo.*

Called him "StrongHeart, Soan - ge - ta - ha!"

Called him "StrongHeart, Soan - ge - ta - ha!"

Called him "StrongHeart, Soan - ge - ta - ha!"

Rédo.

Rédo.

Called him "Strong - Heart, Soan - ge - ta - -
 Called him "Strong - Heart, Soan - ge - ta - -
 Called him "Strong - Heart, Soan - ge - ta - -

ff marcato *decresc.*

ha!"

ha!"

ha!"

cresc.

CURTAIN

ff *sffz* *sempre ffff*

Hiawatha *ad.*

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b-r-o-d-a-r-t
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